



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

April 2000

Volume 36 Number 4

LYNNE JOHNSON

Freedom of Fire

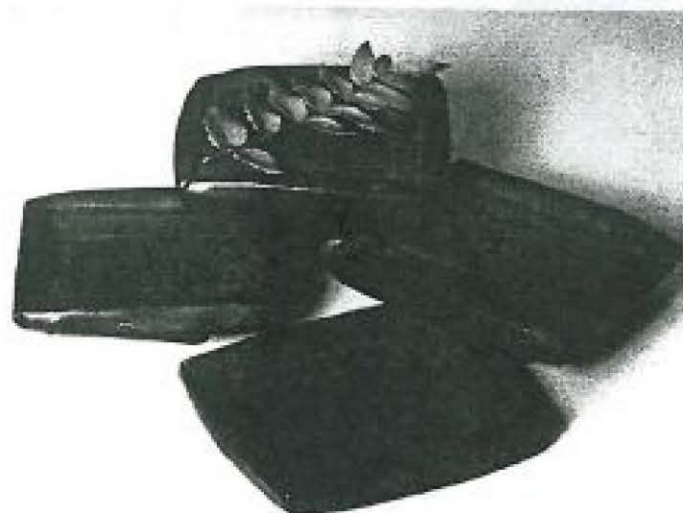
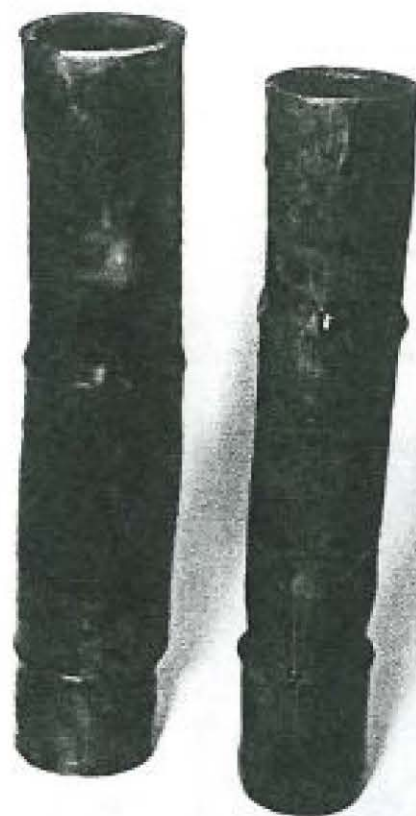
April 8 - May 10; opening reception Saturday, April 8 14:00-16:00

Gallery of BC Ceramics

The West Coast with its natural beauty and ruggedness has strongly influenced my work. This combined with my love of the Japanese aesthetic and more specifically, the traditional woodfired stoneware of the many ceramic regions of Japan, has inspired me to endeavour to emulate the wonderful rich earthiness of Bizen ware. These pieces not only have a quiet strength and beauty, but also call to be held and used. They, like many things in life, only get better with age and use.

Lynne Johnson

Freedom of Fire exhibition features new work. All are woodfired reduction cooled using two different clay bodies made by the artist.



Two Bamboo h: 35.6 cm
(sizes: 35.6 to 81.3 cm)

Vase h: 27.9 cm

Sushi plates 15.2 cm sq.

ANNUAL GENERAL MEETING

Potters Guild of BC
Friday, May 5, at 7pm
Carousel Theatre, Granville Island (next to the brewery)

When the pot cracks.... How will your insurance respond?

Find out what you need to know about insurance for small business and craftspeople with guest speaker Ellen Young from Whillis-Harding Insurance Agencies Ltd. Ellen has been in the insurance industry for over 25 years and specializes in Association Insurance Programs. She will review the Guild's insurance policy developed by Whillis-Harding and geared to the needs of potters.

Sally Michener talks on pottery in India!

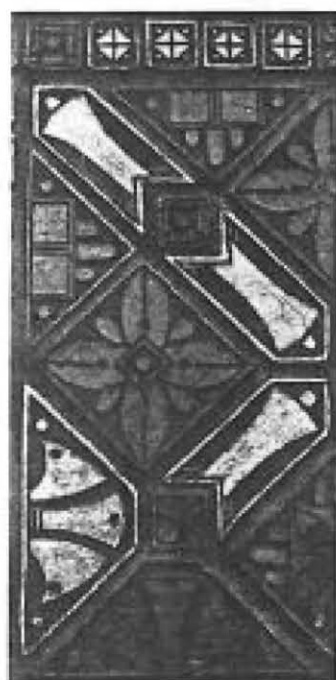
Guest speakers, annual reports, elections and refreshments

Please note that a proxy form has been inserted into this newsletter. If you are unable to attend the AGM, please assign your voting privilege to another member in good standing who will be attending the meeting. For further information, please contact Jane 604.669.5645 or email: <bcpguild@intouch.bc.ca>

CALL FOR ENTRY Gallery of BC Ceramics

Containing Eden: a group exhibition of garden containers and vases
May 12 - June 14

Show your garden inspired works in the spring group exhibit. The choice is yours; this is unjuried. Please bring or send your works to the Gallery between Monday May 8 and Friday May 12. Have an inventory list prepared with description and price, and each piece tagged with the corresponding number; inventory codes will be assigned. Information and to register, call the Gallery of BC Ceramics 604.669.5645.



Deb Taylor, *Tiles* 1999, detail, clay, slip and handcarved

BIG \$\$\$ NEWS from Deb Taylor

Surfing around today and came across a Chicago architect looking for ceramic artists who have experience in large scale installations. He's currently collecting portfolios. It pays \$50,000 US not including materials. Exterior: Chicago Public school system 525 square feet. For more info <d.keller@gharc.com>

I want to pass this on to anyone interested. Things are busy here but I will be over for the Symposium.
Deb Taylor

WEBSITES FOR EXPLORING

www.bcpotters.com
www.ceramicsmonthly.org
www.ceramicart.com.au
www.cabc.ca
www.clayandglass.on.ca
www.margarettdesign.com
www.ceramic-materials.com
www.ceramicsculpture.com

LOTTERY FOR POTTERY

Tuesday May 2
Preview 18:00 and Lottery begins 19:00
Performance Works, Granville Island

Fundraising Event for the Potters Guild of BC workshop fund

Help make this evening a success! The Guild is asking members to donate a piece of pottery valued at a minimum of \$100 retail. Plans include selling 100 tickets; that means at least 120 pieces for the last ticket holder to still have a choice. If you prefer, the Guild will reimburse you \$40 for each donation. We are also holding a silent auction at this event; any larger items you wish to donate would be more than welcome!

Invite your friends to buy tickets at the Gallery. They are \$85 each.

Contact a committee member for information or contribution. Thank you.

Lottery for Pottery Committee

Jane Matthews 604.669.5645
Gillian McMillan 604.937.7696
Debra Sloan 604.736.3039
Rachelle Chinnery 604.874.8518

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www.bcpotters.com

CORNER CHAIR

On Thursday March 2, I spoke for the Guild at **Project Empty Bowl**, the fundraising event that the Guild organized with A Loving Spoonful. Their major activity is to deliver meals free to men, women and children living with AIDS. I thanked all the potters and students who generously contributed to its great success.

In my remarks, I made note of the fact that Guild members have an almost fifty year history of supporting worthwhile causes like this. The vast majority of pieces in the auction part of the event were pots by Guild members. These works were very well received with most fetching encouragingly high prices. It is interesting to see ceramic art acknowledged and valued in such a public fashion.

I believe that these Guild activities raise the profile of pottery, exposes its high quality and demonstrates that the Guild contributes to the betterment of the community. Again I want to thank all those artists who donated works to **Project Empty Bowl**. We showed the community how generous potters are to worthy causes like A Loving Spoonful.

I ask that you continue with your generosity and help make other Guild events like **Lottery for Pottery** and **Too Good for the Shard Pile** sales equally as successful.

It is time to begin thinking about our AGM. We are planning an interesting evening and we look forward to seeing old friends and new faces. See you there.

Ron Vallis President

We Filled Empty Bowls!!

This time we really did it! **Project Empty Bowl** brought in close to \$30,000! There were pots from all over the Province and even one from across the Pacific from Martha Johanson in Japan. In fact there were so many donated pots that nobody had an exact bowl count. We certainly had enough for the event. One man actually bought all the left over bowls in one fell swoop for \$1000.

For those who could not make it to the evening, it was an enjoyable one indeed. The Nile Restaurant, Capers, and The Irish Heather served some great soups. There was a two-man bluegrass band entertaining before the live auction began and the silent auction spanned one full side of the Craft Museum. Everyone I spoke with was really excited about their bowl and many people went back to the bowl table to inquire about the maker of their piece. Cheryl Stapleton was giving out the bowls and was able to inform them about the process and frequently about the maker.

A giant thank you to each and every volunteer potter who helped out at the event and to all of you who donated bowls. You made this event happen!

We should really be proud of our clay community. The proceeds from this event are not pocket change and we, as potters, have contributed to our own community in a very significant way. The event in 2002 will truly be something to anticipate. We have created a Vancouver tradition! Again thank you.

Rachelle Chinnery
604.874.8518

Martha Johanson living in
Japan donated work to
Project Empty Bowl



MADE OF CLAY

MAY 5-7

We are in the final stages of organizing our **Made of Clay** extravaganza. All but one of the booths has been reserved. Closer to the event, we are confident that some eager member will want to put their name to it! Details including the layout and setup schedule with helpful hints will have been mailed to participants prior to the publication of this newsletter.

In our March newsletter, we requested volunteers for our information table in the Market on Granville Island during the full week Monday, May 3 through Sunday, May 7. We still need a few. We plan on two shifts a day, 10:00 to 14:00 and 14:00 to 18:00, preferably two persons per shift. Please be generous with your time. Remember, this is a major fundraiser for the Guild helping to keep membership fees at their current levels. Our fees do not come even close to covering operating expenses of the Guild.

The design of the announcement cards has been finalized and they will be available before April 1. The reverse side of the card features a map of Granville Island highlighting parking areas. Our over 200 posters, identical to the front of the cards, will be displayed in prominent locations throughout the city. In recognition of Tam Irving's lengthy and outstanding contribution to the Guild, the cards and posters feature a detail of his fine assembly of ceramic pieces from the **Made of Clay** book illustrated on page 79. Twenty thousand cards are being printed; the major portion of which will be distributed by Canada Post as unaddressed mail to pre-selected households. There will also be advertisements in the Georgia Straight and the rest of the media will be advised well in advance.

Please come and bring all your friends! Help make this an outstanding event.

Ron Feicht Show Chair
604.921.6677

Calling all volunteers for the busy spring season

All you wannabe volunteers can scratch off two events already. **Project Empty Bowl** was a big success with \$10,000 more in the kitty than last time, and lots of helpers. Congratulations to Rachelle, bowl makers and crew.

And thanks to Celia and Keith Rice-Jones, a **Too Good for the Shard Pile** sale was swiftly pulled off a couple of Saturdays ago earning a record \$1,700. Darrel Hancock always gives us boxes of work that we try to figure out what he thought went wrong. Thank you donors one and all. We sold all but one box of pots, so start collecting for the next one....

We have had some response to **Lottery for Pottery** but need much more. Please help circumvent the Board from having to phone you all. You know whether you have something that will be just right for

the auction. Phone me 604.736.3039 or Jane at the Guild office. Remember it does not have to be an outright donation; you will receive \$40 back.

The **Made of Clay** volunteer bonanza week has not netted enough helpers yet. Oh! Oh! Spend a couple of hours at the booth in the Market, and then do your fancy shopping for the week. It's not too hard. Or help out at the **You Too Can Raku** site taking money or helping people glaze. Last year, lucky Frank Turco laboured over the kiln in a drenching down-pour for hours with no rain gear and Dona Nabata had to resort to standing in an old galvanized basin when the area flooded. It was quite a sight! We have nearly enough bisque ware but more can always be used; bring them if you have some. The public really enjoys participating; it's fun and it's wonderful PR for the Guild.

There is an URGENT NEED for longterm volunteers to make a once-a-month commitment to the arduous job of stuffing the newsletter.. It's tough but someone has to do it. You and a buddy or two spend a couple of hours including a gab fest at the Guild office, head off to the Market, shop and go home with a shining conscience. This little job is essential to the Guild. It is truly needed. Please give it your real consideration.

And there is the reno. This is a call for those who sell in the shop. Yes, you. We need painters, hammerers and wall removers, all high tech stuff. Celia, Keith, Ron V. and Tam have put in many hours. Can you add a few? Call Jane.

We are all overwhelmingly busy but we can all find little pockets of time to give, and it benefits us all. Do phone me!

Debra Sloan 604.736.3039

DRAGON FEAST 2000 April 15 Tozan, Nanaimo

Dear Tozan Members and Friends:

I am writing this for those who are working to produce another successful Dragon Feast fundraiser for our Tozan Kiln. This is meant as a friendly reminder that we are still in need of donations for the dinner event. Some time ago a list of items was sent out to all. We are hoping to hear from more of you. If you have already let us know of your commitment, then, please accept our thanks and ignore this reminder.

List of possible donations are as follows:

- *Items for the Silent Auction Table (these are not restricted to pottery items; please use your imagination here)*
- *Sake bottles with 1 or 2 cups (to be sold filled with sake or wine as extra sets)*
- *Japanese dinner sets:*
 - one 6 inch tempura plate*
 - one 8 inch by 6 inch sushi plate*
 - one salad/soup bowl about 2 1/2 inches high by 3 1/2 or 4 inches wide*
 - one teacup, 4 inches wide by 4 to 8 inches high (footed)*
 - one or more sauce bowls about 3 inches wide by 1 inch high*
 - one small sake cup about 2 inches tall by 2 inches wide*
 - any additional pieces you would like to include such as chop stick rest.*

Tickets are for sale as well at the price of \$100 per ticket with a second ticket sold for \$75. These tickets include a Japanese dinner set to take home, Japanese dinner, and chances on door prizes.

Please contact individuals in your area for further clarification or to arrange drop off of your donations:

North Vancouver	Heather Cairns	604-985-1779	Nanaimo	Deb Taylor	250-753-4026
Brentwood Bay	Terry Sevoid	250-652-5005 or	Nanaimo	Gari Whelon	250-753-3699
Saltspring Island		250-653-9483	Ladysmith	Mo Beardsley	250-245-4867

Thank you for your help. This is not possible without your support.

Terry Sevoid email: <dsevoid@saltspring.com>

PROJECT EMPTY BOWL

We would like to extend our heartfelt thanks to the Potters Guild of British Columbia, generous suppliers and all you amazing potters (too numerous to list) who embraced Project Empty Bowl with your craft, time, supplies and love.

Your commitment made this event a resounding success!

A LOVING SPOONFUL



PROJECT EMPTY BOWL is about fighting hunger and helping those in the community who require nutritional support. Because of this event A Loving Spoonful will be able to deliver close to 9000 meals free of charge to men, women and children living with AIDS.

Thank you for your help!

We look forward to the next biennial event in 2002!

A Loving Spoonful
100-1300 Richards Street
Vancouver, BC V6B 3G6
Tel: 604.682.6325
Fax: 604.682.6327
www.alovingspoonful.org

GERSTLEY BORATE: Replacing it in your glazes

Tony Hansen

continued from the article in the March newsletter

Glazes can be viewed as mixtures of ceramic minerals and manufactured ceramic powders. However each of these materials melts in the kiln and contributes to the chemistry of the glaze. This overall chemistry determines the glazes' fired properties. Boron, or B₂O₃, is an oxide, a part of the chemistry of Gerstley Borate (GB). It is a low melting glass, when it is blended with other oxides like SiO₂, Al₂O₃, and CaO, resulting in a ceramic glaze that melts well at lower temperatures. The real advantage of looking at a glaze as a collection of oxides is that reducing and increasing individual oxides has much more predictable effects than manipulating the amounts of materials in the recipe.

It is a little tricky to propose a chemical equivalent for GB given its variable nature. Still, in practice it can be done with excellent results. Since GB contributes mainly CaO and B₂O₃ to your glaze, theoretically you need to introduce another boron sourcing material and adjust other ingredients so that the amount of CaO and B₂O₃ are maintained in the glaze (and to a lesser extent the minor oxides in GB). Each case presents different challenges in this respect, since substitutes, especially frits, contribute other unwanted oxides. Ceramic calculation software is an ideal way to adjust your glazes when substituting for GB. You can juggle the amounts of materials in the recipe and watch the formula as you do so. Actually it is difficult to see how it could be done any other way.

Cadycal (see below for more info) at first appears quite attractive as a chemical substitute (it lacks the glaze suspending properties of GB) since it contains only B₂O₃ and CaO. However, while the CaO content is similar, it contains twice as much B₂O₃. Thus introducing it to supply the B₂O₃ will undersupply CaO. CaO will need to be augmented from another material like calcium carbonate. However there are some trade-offs since you will find that you cannot easily supply all the oxides in GB without oversupplying others. Here is an example of a calculated substitute where I have tolerated a small oversupply of Al₂O₃

and SiO₂ to match the fluxes as close as possible. Notice that the Cadycal recipe does not total 100; don't worry about this.

GERSTLEY BORATE	100.00%
Cadycal	50.95%
DOLOMITE	13.33%
NEPHELINE SYENITE	33.33%
WHITING	2.38%
	100.00
	105.00
CaO	0.68*
MgO	0.16*
K ₂ O	0.04*
Na ₂ O	0.16*
Al ₂ O ₃ 0.02	0.16
B ₂ O ₃	0.75
SiO ₂	0.29

If your glaze is already melting a little too much then the above substitute would be good since it will introduce a little extra SiO₂ and Al₂O₃ to stabilize the melt. Here is another calculation where I have matched the SiO₂ and Al₂O₃ closely and tolerated an oversupply in CaO and MgO and an undersupply of MgO.

GERSTLEY BORATE	100.00%
Cadycal	62.79%
WHITING	27.30%
SILICA	9.91%
	100.00
CaO	0.68*
MgO	0.16*
Na ₂ O	0.16*
Al ₂ O ₃	0.02
B ₂ O ₃	0.75
SiO ₂	0.29

Substituting a calcium borate frit for GB will present similar challenges. However there are lots of other frits that contain boron and many of the other oxides in GB. In general though, there is not as much boron in frits as in GB. See below for more information on boron frits.

This introduces a third aspect of replacing GB. If you know anything about limit or target formulas for glazes you'll quickly realize when looking at the chemistry of GB that it is severely lacking in alumina

and silica and therefore cannot form an insoluble glass by itself. Therefore glazes containing significant GB should also contain more than the normal amount of clay when compared to a feldspar-based glaze to supply the alumina. They should contain more than the normal amount of silica (quartz) than a typical feldspar-based glaze to supply the SiO₂ that GB lacks. But the truth is many GB glazes don't have extra clay or silica. While these flux-saturated glazes might dance in the light, they can be quite soluble and lacking in strength and hardness.

It thus seems appropriate, not only to substitute the GB in your glazes, but also to rationalize their chemistry as a whole to make sure they are durable and functionally safe to use for eating and drinking. Thus the chemical balance of the glaze can be improved while GB is being substituted out. Here then is an effective approach to finding a substitute. This approach needs to be executed on a glaze-by-glaze basis.

Key your glaze into a glaze software program like INSIGHT and evaluate its formula against limits and speculate on any shortcomings. Rationalize the solution against the effects that the solution might have on the visual character.

Determine if your glaze has enough clay to suspend it properly after the loss of GB. If it does not you must find a way to introduce some without upsetting the chemistry too much. You can employ plastic kaolins like Tile #6; try to get at least 15% in the recipe. If not you can augment with some bentonite. Better yet, try to work some ball clay into the recipe and bentonite if needed. The INSIGHT manual has examples that show you how to juggle materials while maintaining the chemistry of the whole.

Determine the best material to source boron. For example, if your glaze already has lots of CaO, then source boron from a frit that has low CaO. If your glaze has little clay, source boron from a material like Cadycal or Ferro Frit 3134 that has almost no alumina so that you can source alumina from a clay. If the colour of your glaze depends partly on the KNaO, you'll need

GERSTLEY BORATE: Replacing it in your glazes

to source boron from something other than Cadycal since it does not have these, or you'll need to use a combination of Cadycal and feldspar/Nepheline Syenite.

Fire samples of your new recipe and make adjustments if necessary to maintain the visual character. Have the glaze tested for leaching. Find information about this in the January issue or see <http://digitalfire.com/education/glaze/leaching.htm>. If the glaze fails the test, try to rationalize the formula according to the information from these two sources; adjust and test again.

A Challenge

I believe it is possible to formulate a mix of Cadycal and the right clay and a little feldspar to duplicate the physical and chemical properties of GB. The material that Ravenscrag Slip is based on has a makeup that complements Cadycal to produce a GB like chemistry. It would have even better flow properties. The mix would be adjustable and much more consistent. More word on this as it develops.

Cadycal

This material is being touted by some as a successor to GB. Be careful; there are some caveats. First, a little background: Cadycal is a calcium borate mineral produced by Fort Cady Minerals Corp of Newberry Springs, CA. Their plant is in the same area as US Borax and other boron producers. The ore body from which Cadycal is made is 1400 feet below the surface. The mining is done by drilling wells into the ore body and injecting a solution of diluted sulfuric acid. The resulting boric acid is pumped to the surface and reacted with lime to produce a pure calcium borate that is dried and packaged.

The approximate chemical analysis from the manufacturers brochure is:

CaO 25.0%
MgO 0.3%
B₂O₃ 48.0%
SiO₂ 0.7%
LOI 25.0%

Mary Simmons at the Department of Earth and Planetary Sciences at the University

of New Mexico analyzed a sample:

SiO ₂	0.63
Al ₂ O ₃	0.04
MnO	0.03
MgO	0.24
CaO	30.80
P ₂ O ₅	0.02
LOI	24.43
B ₂ O ₃	43.81

She got the boron figure by subtracting everything (majors + LOI) from 100. Her further comments were: "The gb samples I analyzed for LOI all melted in the crucible to a clear/yellowish glass after sitting in the 1000C furnace for one hour. The Cadycal did NOT completely melt — there was glass + whitish stuff after an hour in the 1000c furnace."

Cadycal has twice as much boron as Gerstley and therefore it is very different chemically. It is completely different mineralogically as well. Remember, many GB glazes depend on it for suspension and hardness and flow properties and Cadycal will not impart these.



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GERSTLEY BORATE: Replacing it in your glazes

Borax Frits

All frit manufacturers produce a wide variety of boron-containing frits. A frit is a ceramic glass that has been premixed from raw powdered minerals and then melted, cooled by quenching in water, and ground into a fine powder. Huge quantities and varieties of frits are manufactured for the ceramic industry every year by dozens of different companies. Although the fritting process is expensive there are many advantages to frits in glazes, enamels, etc.

To render soluble materials insoluble

Often very useful oxides (i.e. boron) are contained in high proportions in raw materials that are either slightly or very soluble. These normally cannot be used in glazes because they have adverse effects on the slurry's fluidity, viscosity, and thixotropy or make it difficult to achieve or maintain the desired specific gravity. In addition soluble compounds are absorbed into porous bodies during glazing and this compromises the body's resistance to bloating and warping and the glaze's homogeneous structure. Fritted mixes containing these materials render them insoluble and inert.

To improve process safety of toxic metals

Some materials contain undesirable and unsafe compounds. The fritting process drives these off. Many other materials are unsafe in the workplace and fritting decreases their toxicity for ceramic production. Lead is a prime example. Lead frits decrease the process toxicity of raw lead compounds. Barium is another example. However the fritting process has no effect on whether or not a fired glaze will leach or not. This is a function of its chemistry; unbalanced and unstable glaze formulas are just as likely with frits as without. The primary safety benefit for frits is for workers who use frits in manufacturing.

To reduce melting temperature and improve melt predictability

Since frits have been premelted to form a glass, remelting them requires less energy and lower temperatures. Frits soften over a range of temperatures (in contrast to crystalline raw materials that melt suddenly) and lend themselves very well to production situations where repeatability and ease-of-use are necessary.

To avoid volatilization of unstable substances

Most raw ceramic materials contain sulfur or carbon compounds as well as H₂O. These vaporize at various temperatures as materials decompose and are driven off as gases during firing. This volatilization activity has a detrimental effect on the glaze surface and matrix. The fritting process drives off these compounds and glazes are much more defect free.

To achieve homogeneity

Other than dissolution and very localized migration, fired raw glaze melts do not mix well to create an evenly dispersed oxide structure. The fritting process employs mechanical mixing to assure a completely homogenous glass that will exhibit the intended properties.

To achieve oxide blends difficult or impossible with raw materials

Many glaze formulations cannot be achieved with insoluble raw materials (i.e. high borax, high sodium). Frits employ soluble materials to make almost any combination possible.



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BORATE *continued*

Improve the quality of decoration

Over and underglaze colours work better with frits than raw materials because the former are cleaner, less reactive, melt evenly, and have a more closely controlled chemistry. This means colours are brighter by virtue of compatible chemistry and by better glaze clarity. Edges of colours also tend to bleed less and colour quality is homogeneous rather than variegated although variegating materials can be introduced to create this quality if desired.

The frit market is driven by large customers who need certain formulations and by the prepared glaze industry. Availability of smaller quantities of frits is generally determined by what industry is using. Since the frit market changes with time, so does the availability of frit types. Some frit companies, such as Fusion Ceramics, freely supply the chemical analysis of their frits. Others such as Ferro are more guarded and either provide no chemistry or approximate analyses (although they were more forthcoming with this data in the past). The latter practice makes little sense since it partially defeats the whole purpose of using frits, namely, having control. It also works against the general trend of using ceramic calculations to take control of glaze properties. You can find the chemistry of hundreds of frits at <http://www.ceramic-materials.com>. You might start by searching for frits F-18, F-17, 3134, 3124, 3195.

Related Websites

<http://digitalfire.com> Calculation/Data-base Software for Ceramic Industry

<http://ceramicsearch.com> Search engine for the Ceramic Industry

Help to Convert Glaze Recipes

Ron Roy <ronroy@astral.magic.ca>

The information in this article has been prepared by Tony Hansen with the generous support of Plainsman Clay Limited in Alberta. Greenbarn in the Fraser Valley and Island Pottery Warehouse on Vancouver Island are affiliates.

If you have queries or comments, please call or email the editor or the Guild office (see back page).

CALL FOR ENTRY

Canadian Craft Museum

deadline May 8

Millennium Collection Competition for craftspeople under 30 living in British Columbia! It's a competition of fine craft and selected works will become part of their permanent Millennium Collection. There are two categories with cash prizes: existing work 6 prizes each \$500; proposed work 3 prizes each \$1,000. Work must use craft media such as clay, glass, wood, metal, fibre, mixed media etc. It can be functional, contemporary or traditional, sculptural or conceptual. Work must demonstrate excellence in design and fabrication. Canadian Craft Museum, for application call 604.687.8266 or email <craftmus@direct.ca>. The CABC also has a few applications.

WORKSHOPS

April 15-16 weekend **Jeff Oestreich** Faceting, stretching, darting or cutting, assembling forms, surfaces from salt (soda) firing. Fee: \$100 Metchosin International Summer School of the Arts, 650 Pearson College Drive, Victoria, B C V9C 4H7, 250-391-2411 or fax 250-391-2412.

May 6-7 **Masoud Zadeh** Handbuilding, burnishing and sawdust kiln firing in Courtenay. Fee: \$115, 250.703.9737

June 11-17 **Raku Workshop** on Cortes Island, BC, with **Regnor Reinholdtsen** Handbuilding, glazing, raku firing, kiln building. Beachfront retreat, kayaking, swimming, hot tub 250.935.6409 or 250.935.6901 email <kalayastarre@hotmail.com>

OUT OF PROVINCE

Las Vegas, Nevada

April 29-30 **Meira Mathison Raku Workshop** overlaying & under/over reduction. Fee \$80 includes glazes and firing. Tom Coleman Clay Studio, 6230 Greyhound Lane, Ste. E, Las Vegas, NV 89122, Tom 702.564.1137 or Meira 250.391.2411.

May 1-5 **Tom Coleman Private session** intermediate and advanced. Fee \$375 or \$350 for raku students of Meira Mathison. See above for address and contacts.

WALTER OSTROM

LECTURE

Monday April 3 19:00 Room 269

Emily Carr Institute of Art and Design

Walter Ostrom, ceramic instructor at Nova Scotia College of Art and Design lectures about *Earthenware: historical context/contemporary practice*. Admission \$5.

EXHIBITIONS

Masoud Zadeh April 5-May 14

Handbuilt burnished and sawdust fired vessels. Comox Valley Art Gallery, 367 Fourth Street, Courtenay, 250.338.6211

Jill Waterfall April 8-24

Saggar fired earthenware and watercolours by Trevor Cole. Genoa Bay Gallery, Genoa Bay Marina, Duncan, Vancouver Island. Daily 12:00-18:00; 250.746.5506

Seduced by Colour: the new Maiolica until June 25. Gardiner Museum of Ceramic Art, 111 Queen's Park, Toronto, 416.586.8080

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Kim's pottery projects

STUDIO #5 SPRING SALE

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NEWSLETTER

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Information and photographs are wel-
come anytime. Space is limited; please
submit text as brief as possible and
identify images. Be certain to include
name and telephone. Material received
after the deadline will be considered
for following newsletters. We reserve
the right to edit for space and clarity.

DEADLINES

May	Wed, Apr 12
June	Wed, May 10
July/August	Wed, Jun 7
September	Wed, Aug 10
October	Wed, Sept 14
November/December	Wed, Oct 12
January 2001	Wed, Dec 6

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